

Fourth Quarter, 1986

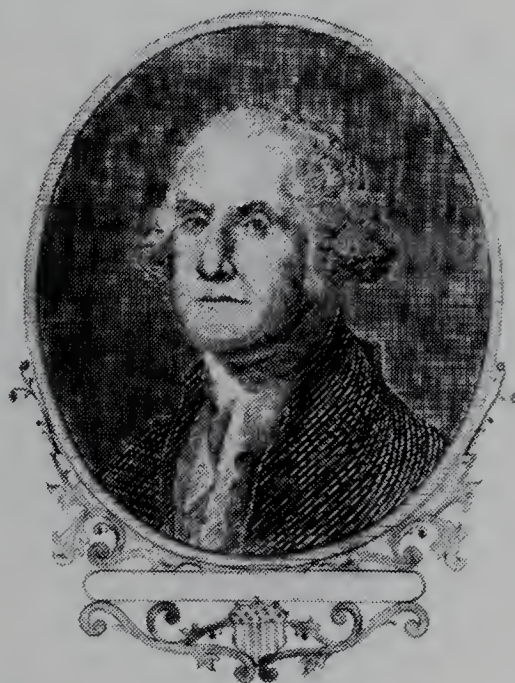
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The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



A primitive, youthful effort by Lorenzo J. Hatch, renowned bank note/stamp artist whose work is featured in this issue.



Official Journal of The Essay-Proof Society

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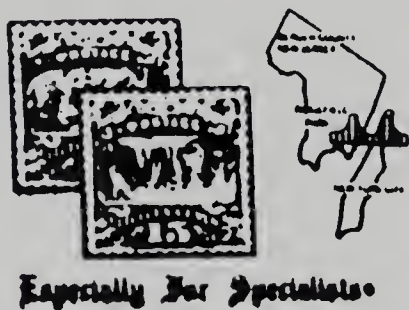
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The Essay Proof Journal

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Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Thursday of April, May, June, September, October, and November at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

Essay-Proof Society Annual Meeting Brings Personnel Changes and Division of Secretarial Duties

Please Note!

AT THE October 1986 meeting of directors of The Essay-Proof Society, several steps were taken to promote the growth and vigor of the organization. As shown on the officers' page to the left, added to the Class of 1989 Directors was Gene Hessler, one of America's most influential researchers in the syngraphics field, author of standard paper money catalogs, and currently curator of the Money Museum of the Mercantile Bank of St. Louis. Gene, through his association with the Society, has also joined the ranks of philately and is now a member of the American Philatelic Society.

Falk Finkelburg has relinquished his post as second vice-president and Louis K. Robbins, well-known New York philatelic auctioneer and philatelic literature expert, has agreed to take his place. The publicity and recruiting committees have been combined and added to the roster is John Wilson of Milwaukee, a most enthusiastic paper money collector, who intends to carry the EPS banner to the numismatic community at its many conventions.

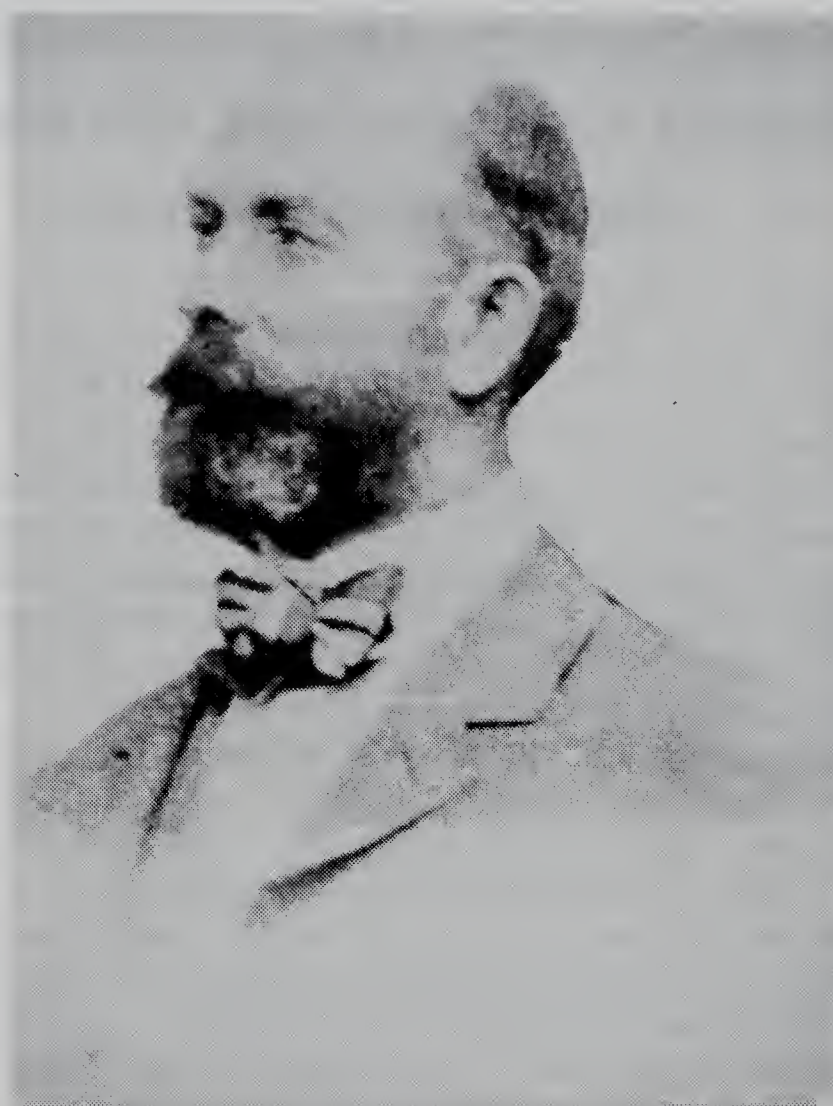
Because of the press of family and business responsibilities, David McGuire has asked for assistance with his secretarial duties. He will remain as corporate secretary-treasurer, caring for the important business and financial affairs of the Society and maintaining the stock of back issues of the *Journal*. We thank him for his faithful stewardship which has made the survival of the Society possible during a difficult transition period.

Editor Barbara R. Mueller has agreed to assume the promotional/informational duties of the secretary. She will coordinate all public relations, recruiting and informational efforts. All inquiries about membership in the Society and about its work should be directed to her. This means that most of the routine correspondence, aside from dues collection, will be handled by the editor as "promotional secretary/information director." Members are asked to keep this change in mind and relieve Dave McGuire of unnecessary, time-consuming correspondence. Barbara will also route requests for back issues to Dave, who continues to maintain the stock.

Finally, come the summer of 1987, we confidently expect to make yet another announcement, one which will show our desire to forge closer links with the mainstream of philately, links which should stimulate our Society's growth and extend its influence, as well as generate new articles and studies for the *Journal*.

A new membership brochure and application blank will be prepared for publication at the time of this announcement. Until then, members wishing to recruit new members are asked to contact Barbara Mueller for a supply of the old forms.

Remember: All correspondence normally sent to the secretary/treasurer except for corporate business and financial matters should now be sent to Promotional Secretary/Information Director Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549.



Lorenzo J. Hatch

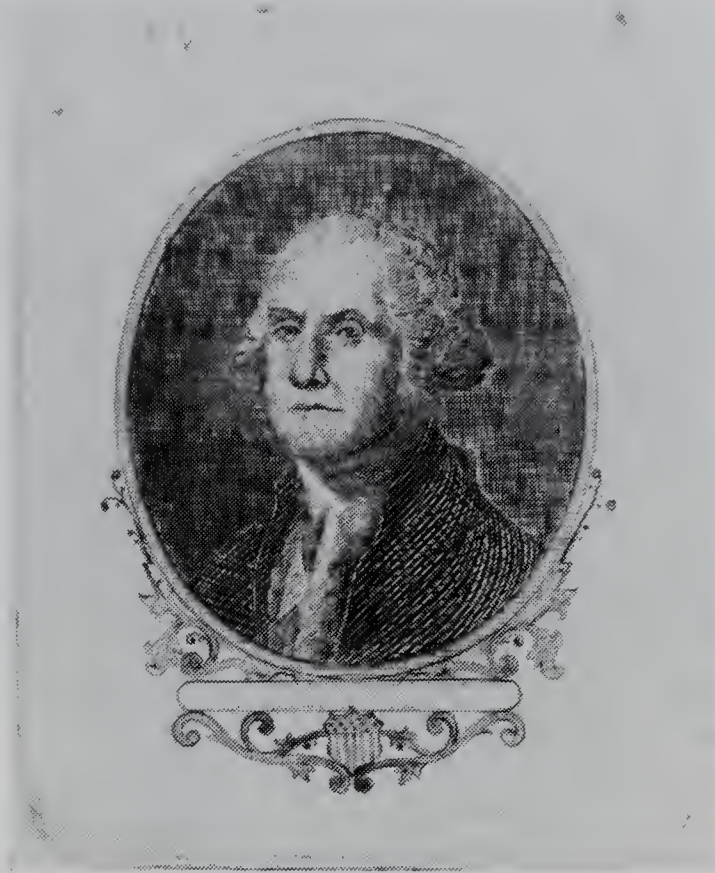
Lorenzo J. Hatch, Bank Note/Stamp Artist From Vermont to Peking

by DR. GLENN E. JACKSON

(The following is based on the lecture given by Dr. Jackson at the 1986 American Numismatic Association convention in Milwaukee and notes that accompanied his Blanchard Award-winning exhibit there.)

THROUGHOUT the past four decades, the lives and works of many prominent bank note/security paper designers and engravers have been chronicled in *The Essay-Proof Journal*. One who thus far has escaped such in-depth treatment is Lorenzo J. Hatch,¹ despite his employment both with private firms and the Bureau of Engraving and Printing and his final work for the Imperial Chinese court. The reason for this situation may be the fact that, in the words of one biographer, "Mr. Hatch is a most elusive person."

This biographer, Ellen D. Dickie, finally succeeded in writing a modest article for *The China Clipper* of The China Stamp Society in the 1960s after working with the late T.F. Morris, Jr., The Huntington Library in California, and this writer. Our joint efforts produced the following facts:



Proof of the Washington engraving done by the youthful Hatch while apprenticed to a jeweler.

Lorenzo J. Hatch was born in 1856 in New England, the son of a designer of marble monuments who died at an early age. His family thereupon moved to Dorset, Vermont. Lorenzo, the eldest of three children, was apprenticed at the age of 14 to a jeweler in Salem, New York so that his obvious artistic talents could be utilized to help his family. Evidently the jeweler had connections with Dorset through his wife and thus learned about the young man.

While at Salem, at age 16, Lorenzo made a copper plate engraving of the head of George Washington. During the summer of 1874 this engraving came to the attention of George B. McCartee, Chief of the U.S. Bureau of Engraving and Printing, who was vacationing in the area.² Within a few months, at the age of 18, the youth found himself at a desk in the Bureau, the youngest apprentice there. Surviving today is a proof of his first student effort, an excellent delineation of a fish.

The next thirteen years were fruitful ones for Hatch, in terms of his government work and also of his personal artistic growth. At nights in Washington he studied drawing. "He associated with the best artists of the city, attending drawing classes in the winter and sketched in water color whenever time and weather permitted. He won recognition as a colorist and the results of this broader artistic life were reflected in his engraving."³

One notable engraving done during this period at the Bureau was of its "first building" shown as number two on the plate of engravings bound into the Bureau's own centennial history. (See End Notes to this article.) Bank note engravings done during the period 1882-1896 were: (catalog numbers from Gene Hessler's *The Comprehensive Catalog of U.S. Paper Money*, 1974)

- James Garfield on the \$5 1882 Second Charter First Issue National Bank Note #287-315.
- Back of \$1 Silver Certificate 1886 #36-42.



First student effort of L.J. Hatch at the Bureau of Engraving and Printing, marked "engraved August 1874."

- Gen. U.S. Grant on the \$5 1886 Silver Certificate #349-355; also the back, known as the coin note for its design.
- Daniel Manning on the \$20 1886 Silver Certificate #818-827.
- Gen. George Thomas on the \$5 Treasury or coin note 1890-91 #373-379.
- Gen. Philip Sheridan on \$10 Treasury or coin note 1890-91, #612-617.
- Generals Sheridan and Grant on the back of \$5 1896 Silver Certificate #358-360.

-
- Stephen Decatur on the \$20 Silver Certificate 1878-80 #808-817.*
 - Robert Fulton & Samuel F. B. Morse on back of \$2 1896 Silver Certificate #185-186.*

* According to Hessler.

In 1887, Hatch decided to leave government service for a career with private security printers. First he spent two years in Chicago at the Western Bank Note and Engraving Company, which, according to Brazer, was organized in 1864. Its offices and plant were located at Dearborn and Van Buren Streets. Also employed there as a pictorial engraver was Walter Shirlaw, well known to syngraphists as the designer of the face of the \$5 educational series.

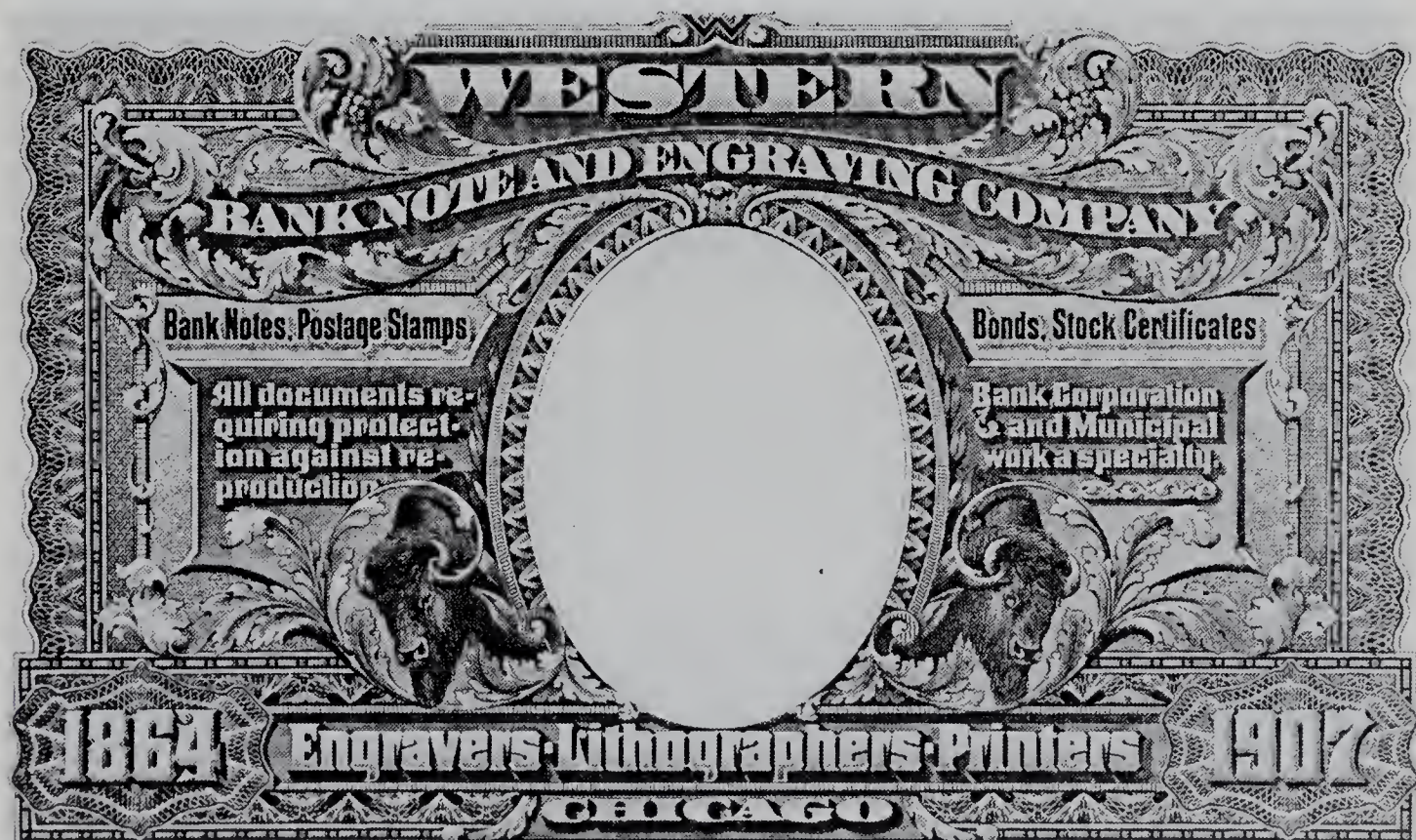
The best known piece of work done by Hatch at Western was the famous profile of an Indian chief developed as a corporate symbol. This design and his engraving of it will live on in the current American Bank Note Co. "archive series" limited edition prints of intaglio engravings used in "the fine art of finance."

In 1889, Hatch went to New York to join the International Bank Note Company.⁴ In the same year he had an exhibition of his water colors there, and a critic at the time wrote, "If he improves as he grows older he will make one of our best artists, if he is not that already."

Hatch's great talent for designing and engraving mythical dragon and maritime motifs showed up in the vignettes and borders he did for security paper at International. As he studied under Robert Henri, he turned his attention to oil portraits and landscapes. Returning to Dorset, Vermont for vacations, he formed a sort of art colony in the summers there, which included Shirlaw. In 1894, he married Grace Harrison, great-granddaughter of President Harrison. They had one son.



Die proof of the famous Hatch Indian chief done for Western Bank Note.



Photocopy of sample note or advertising piece of Western Bank Note dated 1864/1907 with center vignette space blank. The same design dated 1864/1906 has the Hatch Indian chief in that space.

INDIANS



The Hatch Indian chief on the current American Bank Note Co. "archive series" limited edition prints of famous intaglio vignettes from that concern's stock of dies.



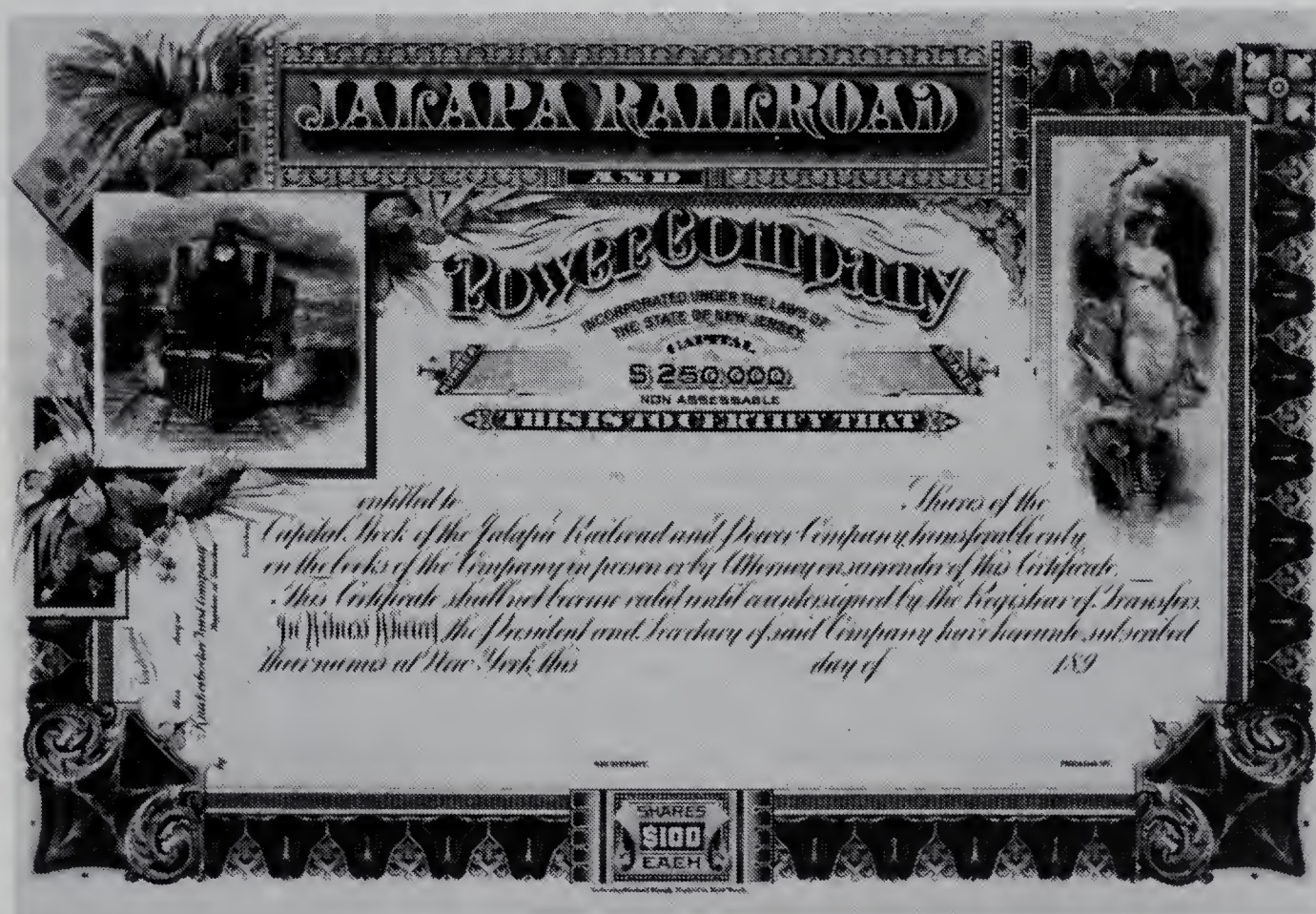
Photocopy of a very small version of the Indian Chief in a delicate oval border.



Side piece for new letter head.

JAN, 1906

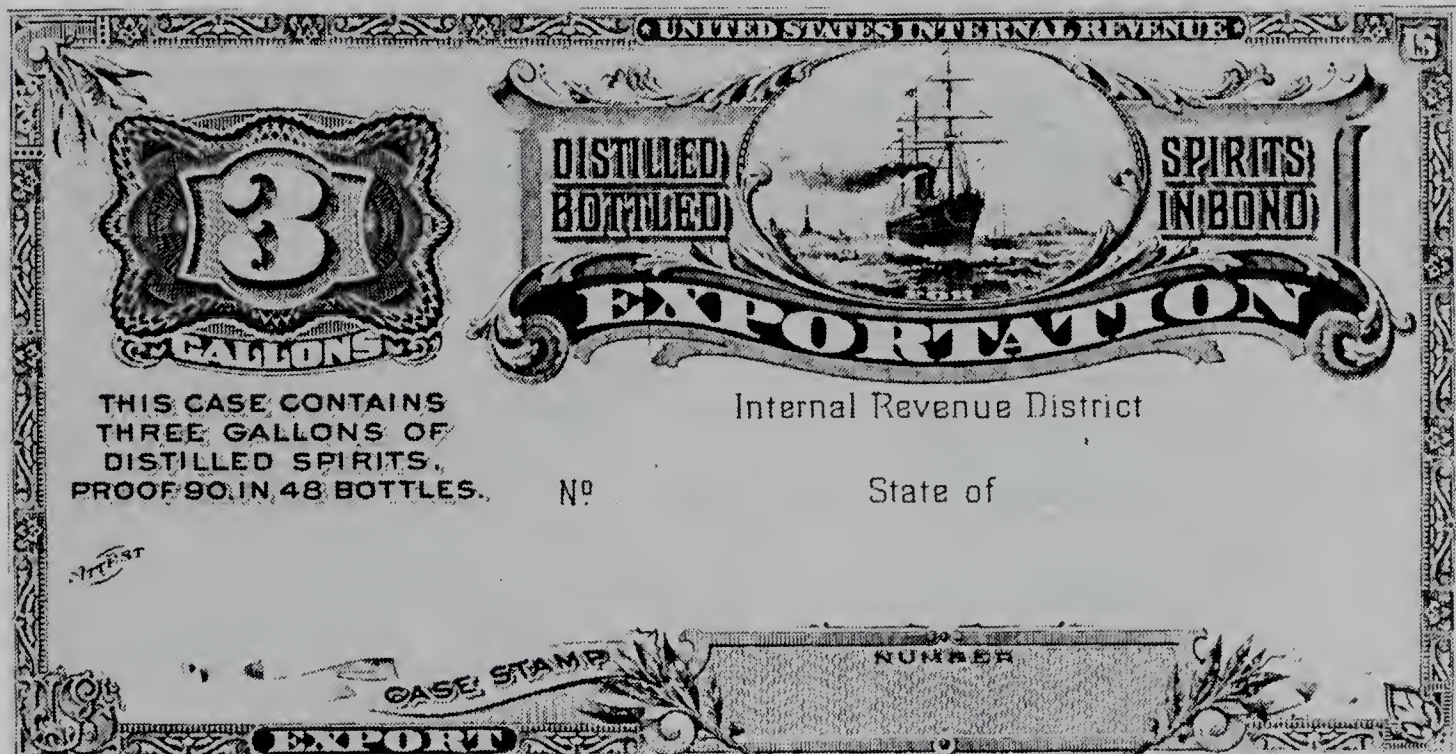
Photocopy of die proof of design by Hatch for Western incorporating the Indian chief, dated Jan. 1906 and identified as "side piece for new letter head."



Another Hatch railroad vignette for a stock certificate for the Jalapa Railroad and Power Co. It is likely that the allegorical figure at the right was engraved from a Walter Shirlaw drawing or painting. Shirlaw, a friend of Hatch, was noted for such figures with upraised arms.



Proof of the Hatch ship vignette used on the taxpaid revenue essay (Turner A-54-A).



Photocopy of essay of U.S. tax paid revenue stamp (exportation distilled bottled spirits in bond) with a maritime motif by Hatch. Listed in G.T. Turner's *Essays and Proofs of United States Internal Revenue Stamps*.

The final, "Chinese," phase of his career began nineteen years after he had settled in New York. In 1908, representatives of the Chinese government visited him upon the recommendation of the U.S. Treasury Department with a proposal for the establishment of a Chinese "Bureau of Engraving and Printing" at Peking. At first unresponsive to the plan, he finally accepted an offer to serve for six years with no restrictions; even the building was to be constructed under his supervision. Before he and his family sailed for China in November, he ordered all the equipment for the plant.

By the time they reached Honolulu, they learned of an upheaval in the political situation at Peking, with both the Empress Dowager and the Emperor dying and a three-year-old appointed as successor to the throne. But despite the ensuing political upheavals which eventually resulted in the creation of the Chinese republic, Hatch was able to fulfill his mission with great success. In fact, before he died March 9, 1914, he was working on private commissions that included a portrait of Yuan Shih K'ai, first president of China.



Three Chinese stamp designs known to be from the Hatch burin. See text for details.



Photograph of Mr. and Mrs. Hatch and a Chinese servant mounted in the center of an engraving done by Hatch for International Bank Note Co. and adapted to a Baltimore & Ohio Railroad gold bond heading.

At Peking, he confined most of his efforts to organizing and managing the plant as well as training native apprentices. He did, however, work on at least three stamps, according to the Stanley Gibbons' stamp catalogues. They indicate that Hatch engraved and Waterlow & Sons of London printed the Temple of Heaven issue of 1909, Scott type A20, for the first year of the reign of Emperor Hsuan T'ung. Scott types A21 and A22, picturing Dr. Sun Yat Sen and President Yuan Shih K'ai respectively, issued in 1912, were engraved by Hatch and W.A. Grant and printed at the Chinese BEP, Peking.⁵

Many more were done by this associate, William A. Grant. Information about him can be found in H.D.S. Haverbeck's article in *Essay-Proof Journal* no. 86, Spring 1965, reprinted from the January 1964 issue of *The China Clipper*. Grant was employed by American Bank Note in 1908 as chief of the engraving room when he left to accompany Hatch on the China adventure. He was known as an expert in lettering, script, and geometric lathework. After the death of Hatch, Grant continued to serve the Chinese government until his retirement in 1928. Essays and proofs of his postage and revenue stamp designs were given to the Smithsonian Institution by his daughter Mrs. Robert O.D. Hopkins, who, incidentally, was named "Delnoce" after his teacher, noted engraver Lewis Delnoce. Grant died in 1954.

According to *Yankee* magazine, Mr. and Mrs. Hopkins purchased Lorenzo Hatch's arresting oil portrait of his mother from Mrs. Hatch and presented it to the Southern Vermont Art Center in Manchester, along with proofs of his etchings, as a memorial to this "elusive" artist.⁶

Notes and References

1. So far as is known, there was no relationship between Lorenzo J. Hatch and the George Hatch of Rawdon, Wright, Hatch & Edson.
2. According to the *History of the Bureau of Engraving and Printing 1862-1962*, Treasury Dept., Washington, D.C., p. 17, McCartee succeeded Spencer M. Clark on March 11, 1869, becoming the second "Chief" of the fledgling BEP.
Clarence W. Brazer, in the *Collectors Club Philatelist*, Vol. XXVII, No. 2, April 1948, p. 80, stated that McCartee's term of office was March 18, 1869-Feb. 20, 1876.
3. *The China Clipper*, Vol. XXX, No. 6, The China Stamp Society.
4. W.H. Griffiths, *The Story of the American Bank Note Company* (New York, 1959), p. 56. In 1901, Western was acquired by American Bank Note Co. but continued to operate under the original name until June 17, 1911 when it assumed the name of American Bank Note Co. Chicago branch or Western Division. In 1902, International was purchased by American Bank Note Co. and its plant in upper Manhattan operated until 1911.
5. "The Collection of Essays and Proofs of William A. Grant," H.D.S. Haverbeck, *The Essay-Proof Journal* no. 86, pp. 51-57.
6. "Lorenzo of Dorset" in *Yankee* magazine, Nov. 1967.

Modes of Mail Transport on Slania-Engraved Danish Stamps

To publicize and benefit the Hafnia 87 World Philatelic Exhibition in Copenhagen, Denmark issued on Feb. 20, 1986 a miniature sheet with four se-tenant stamps engraved by master engraver Czeslaw Slania. The designs are described as follows:

DKK 1.00—Holstein Carriage c. 1840

In 1777, the Danish Post Office took over the mail-carrying coaches and got a number of new carriages on that occasion, the so-called Holstein carriages. This type of carriage was to become the most widely used in the conveyance service. The carriages which carried both mail and passengers were not very comfortable at the beginning, but gradually they were improved. Thus, people who were sensitive to wind and weather could rent a hood for their protection.

DKK 2.50—Iceboat c. 1880

In 1778, conveyance of mail as well as passengers by iceboat across the Great Belt was introduced. The mail had to be delivered, and passengers had to be conveyed even during the severe winters, and iceboats were the only means of transportation across the frozen Belt. Only on



rare occasions was it possible for the travellers to stay in the boat; they had to get out on the ice and help with pushing or pulling the ice boat.

DKK 2.80—The First Danish Mail Van 1908

Around 1906-07, other countries had begun to use motor-cars in the postal service with success, and in 1908 the Danish Post Office rented a motor-car, as an experiment, for the conveyance of mail in Copenhagen. The experiment went very well, so in 1909 the Post Office bought the car and got three more cars the same year. From 1919 the number of mail vans increased markedly, and finally they completely replaced what had become known as the Danish mail horse.

DKK 3.80—The First Danish Air Mail Service

The establishment of the world's first air mail service took place in Denmark in 1808 by means of hot-air balloons, but more than a hundred years went by before an organized Danish air mail service was to become a reality. The first official air mail service was established July 1, 1919 between Copenhagen and Stege. The Post Office and the Navy jointly carried out a number of flights to prove that transport of mail by air was feasible, and September 15, 1920, the first international air mail service from Denmark was opened between Copenhagen and Warnemünde in Germany.

The Trans-Mississippi Issue—Engraver's Vignette Progress Die Proofs

by JACK ROSENTHAL
Photography by the Author

THE design process for the Trans-Mississippi Issue of 1898 was interrupted by the outbreak of the Spanish-American War in April of that year. The pressures brought about by wartime printing demands upon the Bureau of Engraving and Printing made it necessary to convert the planned nine-stamp, bi-color issue to monochrome.

Surviving are the sought-after progress die proofs that were pulled at various stages for the benefit of the engravers, enabling them to see a positive printed image on the course leading toward the completion of the vignette dies for the proposed bi-colors. Line engraving is done in a reverse image when looking directly at the die. Some of the die sunk rarities have found their way into the hands of collectors as a result of the liquidation and dispersal of the personal privilege copies of the engravers.

The most comprehensive listing of these vignettes according to sequential state of the die was accomplished by Clarence W. Brazer in his 48-page effort, self-published in 1939, entitled *A Historical Catalog of U.S. Stamp Essays and Proofs—The Omaha, Trans-Mississippi Issue 1898*. Brazer acknowledged that the listing necessarily was incomplete and that he had relied upon others for information on items he had not seen. He solicited submissions by owners of material which had not been included in the listing. Only eight of the nearly forty known vignette progress die proof states were pictured, Stanley B. Ashbrook having provided the photos.

Nearly half a century after Brazer's publication appeared, little has been done to build upon his monumental cataloging effort. The absence of a comprehensive group of vignette photographs coupled with difficult to follow or erroneous word descriptions of the sequence of listed die states has caused identification problems for dealers and collectors alike. More often than not, the scarce vignettes are incorrectly identified in auction.

Heeding Brazer's suggestion that his work be used to build upon, the author has endeavored to photograph as many of the vignettes as have been available to him so as to provide a more graphic basis for comparison and identification. Shown here and in subsequent issues of the *Journal* will be 36 of the 39 vignette states that are known to the author. Those five states of dies that were listed by Brazer as unknown to him and that have not been seen since then have been eliminated from the listing. Since they were pulled in very small quantity, some likely were lost or destroyed between 1898, when they were printed, and 1939, when Brazer's book was published. When, as, and if they surface, the listing may be amended.

Change in Terminology

Unlike Brazer, we apply the term "state of the die" only to those proofs which represent a change in the engraving of their corresponding metal die. In five other instances, Brazer gave consecutive full number status to proofs pulled from the previous state of the die when their only change was in the form of pencil modelling. While these pencil changes usually reappeared as additional engraving in subsequent states, we continue to list the proofs containing pencil modelling, but feel it is more accurate to consider them as a variety of the previous state. Often, those with modelling bear pencil notations in the recognizable handwriting of the engraver.

SUMMARY OF THE STATES OF THE VIGNETTE DIES INTENDED FOR THE TRANS-MISSISSIPPI BI-COLORS

DENOMINATION DIE NUMBER	DATE OF START ENGRAVER	BRAZER LISTED STATES OF DIE	STATES LISTED AS "UNKNOWN" BY BRAZER	BRAZER LISTED PENCIL MODEL STATES	DISCOVERED SUBSEQUENT TO BRAZER	ADJUSTED NO. ENGRAVED STATES ONLY	TOTAL INCL. PENCILLED VARIETIES	NUMBER DEPICTED HEREWITH
1 CENT NO. 261	3/7/98 G. SMILLIE	4	—	—	1	5	5	5
2 CENT (bridge) NO. 272	3/28/98 M. BALDWIN	5	1	—	—	4	4	2
4 CENT NO. 259	2/7/98 G. SMILLIE	6	—	1	—	5	6	6
5 CENT NO. 270	3/24/98 M. BALDWIN	4	—	1	—	4	4	4
8 CENT NO. 258	? R. PONICKAU	—	1	—	1	1•	1	1
10 CENT NO. 262	3/7/98 M. BALDWIN	4	2□□	1	1	3	3	3
50 CENT NO. 271	3/25/98 G. SMILLIE	7	—	—	—	6••	6	5
1 DOLLAR NO. 260	3/2/98 M. BALDWIN	6	1□□□	1	—	4	5	5
2 DOLLAR (farming) NO. 257	2/15/98 M. BALDWIN	5	—	1	—	4	5	5
		41	5	5	3	36	39	36

NOTES—
□ Baldwin's diary erroneously identifies himself as engraver of the 8 cent vignette through the use of the wrong die number. His 8 cent entries were identified to be 5 cent, except for the May 23 touch-up of the monochrome dies.
□□ First state pictured here, March 9, has modelling on wheels. Same die state without modelling obviously existed.
□□□ The March 30 state is complete. Thus, a subsequent state would have been redundant and likely never existed.
• Not the final state.
•• Comparison with the bi-color vignette suggests the March 28 state likely was identical to the next state listed by Brazer.

As recently as 1985, the Philatelic Foundation adhered to the Brazer terminology “progress die essays.” At the urging of the author and others, recent Expert Committee certificates have been issued adopting the phrase “engraver’s progress die proofs,” recognizing that the term proof is more applicable than is essay. They may be incomplete, but all of their elements find their way into the eventual stamp design. The Foundation’s terminology conforms now with that used by engravers and printers worldwide.

Presented here in tabular form is a breakdown of the known states of the die as listed in Brazer’s 1939 work, along with the adjustments necessitated by subsequent discoveries and the clarification of the “state of the die” definition. As was the case with Brazer, this compilation, too, should be viewed as a building block. Additional listings and any other augmenting information is solicited by the author and by the *Journal*.

The next phase in the vignette engraving process took place after the decision was made to produce the issue in monochrome. It was necessary to tailor the vignettes to the exact size of the frame openings. Progress die proofs that were pulled during the time that the vignettes were being married with the frames on common dies are in existence and available to the author. They will be the subject of a future story in the *Journal*, dovetailing with this series.

NOTE: Numbered identifications on each illustration are *not* on the originals; they have been added to the photographs to facilitate correct page layout and to aid the student. Word descriptions and illustrations are intended as identification guides. What may not be apparent in reproduction will become apparent when the actual specimens are examined.

Dates of engraving are derived from notations on the vignette impressions or are imputed from the engravers’ diaries.

The bridge vignette as eventually used on the two dollar stamp is listed after the one cent, as it was originally intended for the two cent and is so listed by Brazer.



1¢ -

FIG. 1



1¢ -
FIG. 2



1¢ -
FIG. 3



1¢ -
FIG. 4

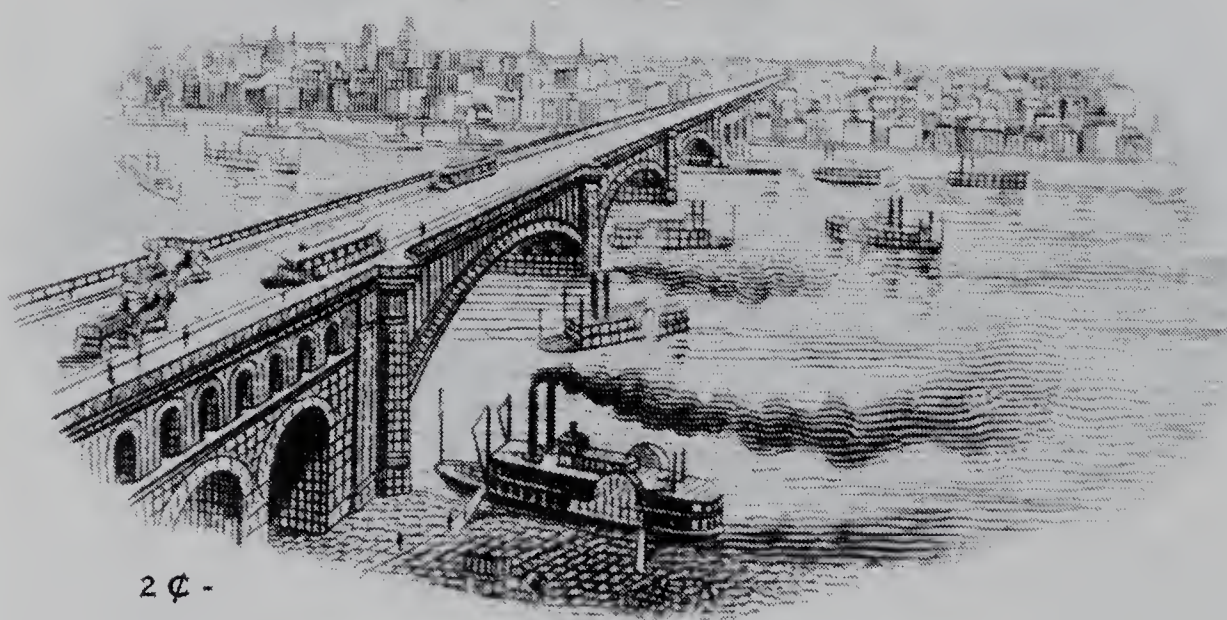


1¢ -
FIG. 5



2¢ -

FIG. 1



2¢ -

FIG. 2

ONE CENT

Fig. 1. March 7, 1898.

- ☐ Initial state of the die.

Fig. 2. March 8, 1898.

- ☐ Lines in sky and water added.
- ☐ Leggings in foreground more completely engraved.
- ☐ Broken lines added to squaw's head blanket.
- ☐ Marquette's robes darkened.
- ☐ Head of chief and front-facing oarsman darkened.

Fig. 3. March 9, 1898.

- ☐ Background lines added between tree trunk and chief's back.

Fig. 4. March 10, 1898.

- ☐ Indian at right darker, with robe etched.
- ☐ Marquette's hair on left side of head darkened and reshaped.

Fig. 5. March 10, 1898, P.M.

- ☐ Unknown to Brazer.
- ☐ Diagonal lines and shading added to rock under Marquette's outstretched arm.
- ☐ Waterline engraving of same rock darkened and extended.

TWO CENT (BRIDGE)

Fig. 1. March 7, 1898.

- ☐ Initial state of the die.
- ☐ Very lightly engraved.

Fig. 2. April 7, 1898.

- ☐ Foreground more heavily engraved.
- ☐ Bridge sides more detailed.
- ☐ Church steeple on left horizon made less distinct.
- ☐ Deck of bridge, trolley cars and wagons more distinctly engraved.
- ☐ Buildings at left waterfront and far right and steamboats more completely engraved.

(To be continued)

Pictures, Not Proofs, of U.S. Envelope Stamps

(The following was noted in *U.S. Envelope World*, Vol. 2, No. 7, January 1951, the house organ of the late Prescott Holden Thorp, noted postal stationery dealer.)

Things seem to run in cycles. Currently the cycle brings forth an abnormal number of inquiries concerning "proofs" of U.S. envelopes of the 1907 to 16 period. Such so-called "proofs" are lithographed reproductions of the one and two cent oval die stamps of the period printed on what appears to be various colored paper. These are not proofs in any sense of the word. Instead, they are pictures of our envelope stamps printed in color. They originate from the schedules that were prepared by the Mercantile Corporation, who held the contract for making government envelopes in 1907. These schedules were an effort to provide the Post Offices with a more attractive method of listing the various envelopes that were available. They were printed in color, each envelope being shown in full size with the stamps in actual size printed in the actual color of the issued stamp. They were faithful reproductions and a stamp cut from one of the schedules provided a reasonable counterfeit of the original. For this latter reason, and because the laws forbade the reproduction of U.S. postage stamps at that period, these rather handsome schedules were withdrawn. Some enterprising collectors must have cut up a number of the schedules for a surprising number of "cut squares" from them seem to be in the hands of collectors. I suspect that many may have found their way to this source by unscrupulous packet dealers who found these reproductions an inexpensive way of creating additional varieties for their cheaper packets.

Complete schedules are collectors' items. They come folded twice, apparently for easy mailing to Post Offices, and when unfolded measure approximately 18 by 21 inches. This office has a few entire copies which are available at \$10.00 each. Condition is only fair, but, when framed they make an interesting addition to adorn your hobby room.

Essays & Proofs at AMERIPEX '86 Auctions

The following report wraps up the listing of prices realized at the special sales held at AMERIPEX in Chicago which had significant essay/proof lots. All descriptions are from the auctioneers' catalogs.

Steve Ivy/AMERIPEX '86 Auction May 26, 1986

1869 PICTORIAL ISSUE

227 P	#112P1-122P1, 1c-90c 1869 Pictorials cplt. for all ten denominations as hybrid large die proofs, each proof is affixed to a full-size gilt-edge card signifying that the set was prepared for use in an official presentation book, the 15c, 24c and 90c bi-color proofs exist only in this hybrid proof format, the 90c card has a bend at top left, a very fine and rare set, the Scott catalog value for large die proofs is:	13,000.00	1,900.00
228 P	#112P1-122P1, 1c-90c 1869 Pictorials cplt., hybrid large die proofs, professionally rebound in a black presentation album preserving the original front cover with its gold stamped lettering, the cards measure 7 $\frac{1}{8}$ " $\times$ 8 $\frac{7}{8}$ " and are gilt edged as are the end papers and the interleaving sheets, the cards show the typical mostly minor soiling usually seen on these, the 15c, 24c and 90c values exist only as hybrids, a rare offering for the 1869 or proof specialist.	Cataloged as large dies at 13,000.00	1,600.00
229 P	#112P4-122P4, 1c-90c Pictorials cplt., plate proofs on card, a select set for both margins and color, accompanied with the original post office envelope, extremely fine.	1,610.00	525.00

1870 NATIONAL BANK NOTE COMPANY

Without Grills

288 P	#145P2, 157P2-66P2, 1c-90c BANK NOTES, Roosevelt Small Die Proofs complete, the 1c being the National Bank Note Company design, the rest from the Continental Bank Note dies as issued, mounted on original gray cards, a lovely fresh set with bright colors, extremely fine.	2,980.00	750.00
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AMERICAN BANK NOTE COMPANY

321 P	#214P2a, 3c Vermilion, Panama-Pacific small die proof, extremely scarce with only 3-5 examples known, choice condition for this, very fine; 1979 Philatelic Foundation Certificate.	800.00	700.00
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1893 COLUMBIAN EXPOSITION

A Specialized Proof Collection

336 P	#230P1-45P1, 1c-\$5.00 Columbians cplt., large die proofs on India, die sunk on cards, cards measure 210 $\times$ 145mm, an occasional small spot or smudge on the cards only which is typical, bright fresh colors, scarce and fine-very fine.	15,400.00	3,500.00
337 P	#230P1-45P1, 1c-\$5.00 Columbians cplt., large die proofs printed directly on thin card, approximately 127 $\times$ 95mm except 2c which is 85 $\times$ 115mm, fresh colors, scarce and fine-very fine.	8,650.00	1,900.00

338 P	#230P2-45P2, 1c-\$5.00 Columbians cplt., small die proofs on wove paper with each proof still on its original gray card from a Roosevelt presentation album, each with attractive color, extremely fine, a rare set as only 85 sets were prepared.	8,500.00	2,700.00
339 P	#230P3-45P3, 1c-\$5.00 Columbians cplt., plate proofs on India, a lovely set with bright colors and full even margins, free of thins often found in these, very fine-extremely fine.	4,505.00	1,900.00
340 P	#230P4-45P4, 1c-\$5.00 Columbians cplt., plate proofs on card, each proof with remarkably fresh color and very large margins all around, extremely fine, a select set that is the nicest we have ever offered.	3,555.00	1,700.00
341 P 田	#230P3, 1c Columbian, plate proof on India mounted on card, top margin plate No. 151, imprint and letter block of twenty, the card only has a thin on the back in the upper right margin, otherwise very fine.	2,330.00	475.00
342 E	Brazer #231E-E variety, 2c Columbian final essay in dark brown showing the wide "2" and with shadows incomplete on crossets in lower right and left corners (Brazier #231E-E shows narrow "2"), 73×60mm, small thin on back of card only, unlisted in Brazer, rare.	Est. 500-750	1,450.00
343 P 田	#233P3, 4c Columbian, plate proof on India, top margin plate No. 19, imprint and letter block of eight, very fine.	1,500.00	700.00
344 P 田	#234P3, 5c Columbian, plate proof on India, bottom margin block of eight with imprint and letter, very fine.	1,100.00	575.00
345 P 田	#235P4, 6c Columbian, plate proof on card, top margin plate no. 104, imprint and letter block of ten, very fine.	1,570.00	1,150.00
346 P 田	#236P4, 8c Columbian, plate proof on card, top margin plate No. 129, imprint and letter block of ten, light vertical crease affects two left stamps, otherwise very fine.	3,500.00	2,200.00
347 P 田	#237P4, 10c Columbian, plate proof on card, top margin plate No. 99, imprint and letter block of ten, faint crease affects two stamps at top right, otherwise very fine.	1,570.00	1,200.00
348 P 田	#238P4, 15c Columbian, plate proof on card, top margin plate No. 58, imprint and letter block of ten, light vertical crease and repaired puncture affects two left stamps, otherwise very fine.	2,280.00	1,200.00
349 P 田	#239P4, 30c Columbian, plate proof on card, top margin plate No. 59, imprint and letter block of ten, faint stain in top right margin, otherwise very fine.	2,570.00	1,800.00
350 TC 田	#239TC, 30c Columbian, black trial color plate proof on card, full left pane of 50 showing two plate number, imprint and letter blocks at top and bottom and imprint at left; the pane has two vertical creases through the second and fifth rows and a short horizontal crease mostly in the left margin (these creases actually do not detract very much from the appearance), a great proof rarity, possibly unique left pane.	17,500.00+	5,000.00
351 P 田	#240P4-245P4, 50c-\$5.00 Columbians cplt., a handsome "set" of plate proof blocks of four, each wonderfully well margined, bright colors, one \$1.00 proof with trivial nick on reverse and one \$3.00 with minor facial nick, otherwise a very fine-extremely fine lot.	11,800.00	3,800.00
352 P 田	#240P4, 50c Columbian, plate proof on card, top margin plate No. 77, imprint and letter block of ten, very fine.	2,750.00	1,600.00
353 P 田	#242P4, \$2.00 Columbian, plate proof on card, bottom margin plate No. 105, imprint and letter block of ten, horizontal crease affects bottom stamps, very fine margins, extremely scarce.	4,900.00	2,800.00

354 P ⊕	#243P4, \$3.00 Columbian, plate proof on card, bottom margin plate No. 106, imprint and letter block of ten with inscription impressed in margin in albino (erased pencil) "O.K. A.D.H. Dec. 17, 1892" (A.D. Hazen was the Third Assistant Postmaster General), horizontal crease through the margin between stamps, extremely scarce plate block probably unique inscribed thus.	5,750.00	3,400.00
355 P ⊕	#244P4, \$4.00 Columbian, plate proof on card, bottom margin plate No. 107, imprint and letter block of ten with inscription impressed in margin in albino (erased pencil) "O.K. A.D.H. Dec. 17, 1892", extremely faint crease affecting five of the stamps, light soiling/toning on reverse, extremely scarce plate block probably unique inscribed thus.	6,900.00	3,700.00
356 P ⊕	#245P4, \$5.00 Columbian, plate proof on card, bottom margin plate No. 108, imprint and letter block of ten with inscription in margin in albino (erased pencil) "this plate must be gone over with fine emery, A.D.H." (this because many of the lay-down lines are still evident, some within the design areas), thus, this "proof" walks that thin line between "final essay" and "accepted proof design" and is a unique and valuable philatelic find; a very faint bend at top is of no real significance especially when the nature of this rarity is considered, a wonderful and rare plate block for the serious Columbian specialist.	8,650.00	4,700.00

1898 TRANS-MISSISSIPPI ISSUE

A Specialized Essay Offering

(*Editor's Note:* The following lot descriptions and the auctioneer's introduction should be read in connection with the Jack Rosenthal study of the die states of the vignette essays which begins in this issue. His research and classification completed after this auction sale will supersede the Brazer listing; for a correlation see the chart in the article.)

We are extremely pleased to offer the following six lots of the 1898 Trans-Mississippi vignette die essays. This selection is one of the largest groups to ever be offered at one time at public auction. Each design is exquisitely lovely, beautifully exhibiting the detailed and meticulous engraving that produced one of the most popular issues of United States philately. The vignettes, which are printed in black on India paper, are so crisp as to appear life-like. The rarity of each is beyond question. Clarence W. Brazer who researched these essays could locate only a couple of examples of each, with a few presented here being listed as being the only known example. All philatelists, not only essay specialists and students of the Trans-Mississippi issue, can appreciate the beauty and rarity of these essays.

403 E	Brazer #285E-B, State I, 1c Trans-Mississippi vignette die essay in black, engraved by G.F.C. Smillie, State I with no lines in the sky or water, on India paper, die sunk on card measuring $5\frac{7}{8}" \times 3\frac{7}{8}"$, "7 Mch 1898" date pencilled at bottom left by the engraver Marcus W. Baldwin, very fine, Brazer lists two known.	Est. 1,000-1,500	800
404 E	Brazer #287E-A, State II, 4c Trans-Mississippi vignette die essay in black, engraved by G.F.C. Smillie, State II with the sky lines ruled in, on India paper, die sunk on card measuring $4" \times 3\frac{3}{16}"$, very fine, quite possibly unique as Brazer states only one known.	Est. 1,000-1,500	800
405 E	Brazer #291E-A, State III, 50c Trans-Mississippi vignette die essay in black, engraved by G.F.C. Smillie, State III with no shading on distant mountains, on India paper, die sunk on card measuring $7\frac{7}{8}" \times 4\frac{1}{16}"$, "28 March 1898" date pencilled at bottom left, includes a blow up photograph of the design, very fine, Brazer lists only two examples.	Est. 1,000-1,500	800

406 E	Brazer #291E-A, State IV, 50c Trans-Mississippi vignette die essay in black, engraved by G.F.C. Smillie, State IV with light shading on the distant mountain, on India paper, die sunk on card measuring 7 $\frac{1}{16}$ " $\times$ 4 $\frac{9}{16}$ ", "28 March 1898/(2)" pencilled at bottom left, trivial age line, largely affects the card, includes a blow up photograph of the design, very fine, Brazer states that three examples exist. Est. 1,000-1,500	750.
407 E	Brazer #292-E-B, State IV, \$1.00 Trans-Mississippi vignette die essay in black, engraved by Marcus W. Baldwin, State IV with light shield outline which was later removed, on India paper, die sunk on card measuring 7 $\frac{1}{8}$ " $\times$ 4 $\frac{5}{8}$ ", includes a blow up photograph of the design, very fine, quite possibly unique as Brazer states that only one example is known. 1,000-1,500	1,600
408 E	Brazer #293E-B, State II, \$2.00 Trans-Mississippi vignette die essay in black, engraved by Marcus W. Baldwin, State II with four horses shaded, on India paper, die sunk on card measuring 3 $\frac{1}{2}$ " $\times$ 3", includes a blow up photograph of the design, very fine, possibly unique as Brazer lists only one known. Est. 1,000-1,500	800
409 E	Brazer #285-293E, 1c-\$2.00 Trans-Mississippi large die bi-colored essays cplt., each value with the frame printed in the issued color (except the \$1.00 with a violet frame) and the central vignette in black, the 2c and \$2.00 vignettes are reversed from what they are in the regularly issued set, each on India paper die sunk on cards measuring nearly 8" $\times$ 6", largely very fine. Est. 1,500-2,000	1,700
410 P	#285P2-293P2, 1c-\$2.00 Trans-Mississippi cplt., a lovely matched set of small die proofs each still on the original gray cards from a Roosevelt presentation album, vibrant colors, each gray card is a bit larger than one normally finds, an extremely fine and rare set as only 85 albums were prepared. 5,850.00	2,000
411 P	#285P2-293P2, 1c-\$2.00 Trans-Mississippi cplt., a choice cplt. set of Roosevelt small die proofs, each still mounted on the original grey cards, vibrant fresh colors, extremely fine; each value accompanied by a 1982 Philatelic Foundation Certificate. 5,850.00	2,000

Robert A. Siegel/AMERIPEX '86 Auction
May 25, 1986
"The Isleham Collection" of U.S. Stamps

UNITED STATES

Complete Proof Sheets

1001 P	1c-90c 1857 Reprints, Plate Proofs on India (40P3-47P3). Complete sheets of 100, Extraordinarily Fresh & Immaculate. All Mounted on Original Card, the 1c, 3c, 10c & 12c are From the New Plates of 100 Prepared For the 1857 Reprints, While the 5c, 24c, 30c & 90c are From the Original Plates of 200 Subjects & All Show Portions or Traces of The Center Lines, additionally the 5c Shows the Complete First Line of the Toppan, Carpenter & Co. Imprint at Right, Extremely Fine. A Magnificent & Undoubtedly Unique Set of Proof Sheets of Unsurpassed Rarity Estimated Net Value	30,000	42,500
1002 P	5c Orange Brown, Reprint, Plate Proof on India (42P3). Complete Sheet of 100, Exceptionally Fresh & Immaculate, Card Mounted, The Left Pane of 100 From the Original Plate of 200 Subjects Showing Trace of Left Imprint. Extremely Fine, Exceptionally Rare E.XVI		2,600

1003 P	24c Blackish Violet, Reprint, Plate Proof on India (45P3). Complete Sheet of 100, Exceptionally Fresh & Immaculate, Card Mounted, The Right Pane of 100 From The Original Plate of 200 Subjects, Extremely Fine, Exceptionally Rare	E.XVI	4,750
1004 P	30c Yellow Orange, Reprint, Plate Proof on India (46P3). Complete Sheet of 100, Exceptionally Fresh & Immaculate, Card Mounted, The Right Pane of 100 From The Original Plate of 200 Subjects, Extremely Fine, Exceptionally Rare	E.XVI	3,000
1005 P	90c Deep Blue, Reprint, Plate Proof on India (47P3). Complete Sheet of 100, Exceptionally Fresh & Immaculate, Card Mounted, The Right Pane of 100 From The Original Plate of 200 Subjects, Extremely Fine, Exceptionally Rare	E.XVI	4,500
1006 P	1c-90c 1861 Issue, Plate Proofs on India (63P3, 65P3, 68P3, 69P3, 71P3, 72P3, 76P3, 78P3). Complete Sheets of 100, Extraordinarily Fresh & Immaculate. All Mounted on Original Card, All of The Originally Issued Values Represented (lacks only 2c & 15c Values), 1c, 5c, 10c & 12c are From The 100 Subject Re-Issue Plates with Additional Imprints at Left & Right Not Present On Most of The Normal 200 Subject Plates (Sole Exception is the 24c Value Which Comes From a 200 Subject Plate, Yet Has Imprints at Sides), All Have Bottom Imprint & Plate No. Blocks of Eight, Extremely Fine, A Magnificent & Undoubtedly Unique Set of Proof Sheets of Unsurpassed Rarity	25,000	35,000
1007 P	3c Rose, Plate Proof on India (65P3). Complete Sheet of 100, Exceptionally Fresh & Immaculate, Card Mounted, The Left Pane of 100 From The Original Plate of 200 Subjects Which Includes Bottom Imprint & Plate No. 44 Block of Eight & Top Imprint Block, Extremely Fine, Exceptionally Rare	E.XVII	3,000
1008 P	3c Orange, Plate Proof on India (71P3). Complete Sheet of 100, Exceptionally Fresh & Immaculate, Card Mounted, The Left Pane of 100 From The Original Plate of 200 Subjects Which Includes Bottom Imprint & Plate No. 7 Block of Eight, extensive natural ink smears in bottom selvedge barely clear of Imprint & Plate No. Block (can be trimmed away leaving a small but clear margin below Imprint & Plate No.), Extremely Fine, Exceptionally Rare	E.XVI	1,400
1009 P	90c Blue, Plate Proof on India (72P3). Complete Sheet of 100, Exceptionally Fresh & Immaculate, Card Mounted, The Right Pane of 100 From The Original Plate of 200 Subjects Which Includes Bottom Imprint & Plate No. 18 Block of Eight, Extremely Fine, Exceptionally Rare	E.XVI	3,500
1010 P	24c Lilac, Plate Proof on India (78P3). Complete Sheet of 100, Exceptionally Fresh & Immaculate, Card Mounted, The Right Pane of 100 From The Original Plate of 200 Subjects Which Includes Bottom Imprint & Plate No. 6 Block of Eight, Top & Right Imprint Blocks, Extremely Fine, Exceptionally Rare	E.XVI	4,750
1011 P	PROOFS, 1875-93, Collection of 210 Different Plate Proofs on Card, in a Stockbook, Most in Complete Sets Highlights include Nos. 3P4, 4P4, 40P4-47P4, 1861-66 Issue, 1869 Pictorials, Various Bank Notes to 90c, 1890 Issue, Columbians, Special Deliveries, L01P4, L02P4, J22P4-J28P4, Newspapers, Complete Officials includes \$2.00 to \$20.00 State, Very High Catalogue Value, Mixed Quality, Good-Very Fine	E.XVI	2,800



Latvia P. 21 — 1938.

Bradbury, Wilkinson Archives Dispersal

by BARBARA R. MUELLER, NLG

COLLECTORS are not renowned for efficient housecleaning. They are likely to have bits and pieces of treasure scattered throughout their homes and offices, some “good stuff” here, some “junk” there. They may know full well what they own; they just have trouble locating it and, worse, disposing of it.

In Britain a significant sort of philatelic housecleaning has been going on the past decade, but it seems that the owners involved there are well organized. The result has been a flood of essay/proof and other preparatory material placed in auctions by security printers—De La Rue, successors of Waterlows, and Bradbury, Wilkinson, a subsidiary of American Bank Note Co. until 1986 when it, too, was sold to De La Rue for \$56 million cash. This material has greatly expanded the amount of such archival collectibles available to private collectors and added much to their knowledge of the steps involved in producing world bank notes and stamps. Through the courtesy of Robson Lowe, much of this knowledge has been recorded on the pages of this *Journal*.

The Bradbury, Wilkinson material was the last to hit the market and the full extent of it is not yet known. Paper currency from their archives was sold at an Oct. 3, 1985 sale at Christie's London auctions. The beautiful catalog for this sale included a foreword by G.E. Hall, chairman of BW at the time, in which he stated that a rebuilding program at the Burlington Road, New Malden facilities, the head office of the concern since the early 1920s, involved the removal of a large quantity of records from the old premises to a new and modern building intended to house the bank note and traveler's check division. “In the course of these removals a considerable amount of archive material has been unearthed, some of which is of general interest and but need not form an essential part of Bradbury, Wilkinson's own historical archives.”

Especially significant as a philosophy for all essay/proof collectors is Hall's closing statement: "It would, I believe, be a pity to retain material unnecessarily, especially when it is of a duplicate nature, so depriving collectors of the opportunity to see this fine work. We have therefore agreed to allow a very limited number of these items of special significance to circulate in the collecting world, including museums and other places of study, to give pleasure to students of banknotes and to stimulate future appreciation of the engravers' art. I hope these superb examples of the art will appeal to the aesthetic taste of collectors throughout the world."

The catalog also included an informative introduction about the nature of the bank note material sold and the history of BW: "Many of the items in the collection have a unique importance in the study of paper money on two counts. Firstly, many have, either in ink or pencil, the actual order number and date, written neatly in the top margin above the design work. Frequently these dates are earlier than those recorded in catalogues, making them important items for future research workers. Were they cancelled at the last moment, printed but not issued, or in fact issued at a much earlier date than previously recorded? In a hobby where previously unknown 20th century notes turn up relatively frequently, it is quite likely that the evidence is here for much earlier dating on many 19th century issues."



St. Thomas & Prince Islands P. 36—1958.

"Secondly, many of the notes, instead of having the normal specimen numbering, 000000 twice, are numbered to indicate the actual printing order, e.g. 000001/000200, which must be absolute evidence for the particular prefix letter involved, and gives all students a precise knowledge of their minimum rarity. All of the items are Specimens, or proofs on card. Most have the word 'Specimen' followed by the printer's name, or just the word 'Specimen,' or 'Cancelled' perforated through the notes, or printed on them."

The following statement on "uniquity" is especially intriguing, in view of the way the word "unique" is commonly used—or misused—in the hobby:

"It has not been attempted to give rarity ratings to the Bradbury archive notes. None is unique in so far as the Bradbury main archive possesses one, but many are unique in the sense that collectors are unlikely to acquire another example."



Fiji P. 25—1951.

In the historical section of the introduction, the following chronology is included:

“Bradbury, Wilkinson and Co. Ltd. was formed in 1861, but the history of the partners, as printers of banknotes, goes back much further. William Bradbury, born at Bakewell in 1799, moved to London in 1824 to form a printing firm with his brother-in-law, William Dent. Six years later the company became Bradbury and Evans, a partnership which was to last for over forty years.

“The Wilkinson family came from Lincolnshire, and Henry Wilkinson, born in 1795, was trained in the printing business; and his son, Robert, became a copper-plate engraver. There is evidence to suggest that Robert Wilkinson worked with Henry Bradbury, an exceptional engraver who had studied at the Imperial Printing Office in Vienna. Henry Bradbury’s premature death at the age of 30 is believed to have led to the formation of Bradbury, Wilkinson and Co. Ltd., with the help of Bradbury and Evans capital, though many of the firm’s archives were destroyed during World War II, and the exact happenings are somewhat



Spain P. 70—1936 Republic issue.

hazy. It would appear that their first orders were executed using Bradbury and Evans plates. The company patiently built up a reputation for fine quality and the year 1871 was truly its 'Red Letter' year, for the company received its largest order since it commenced business, an order for six million notes for Uruguay; started its first postage stamp engraving; and began its long association with the Crown Agents."

Some minor variances with the above history are found in *The Story of American Bank Note Company*, by William H. Griffiths, published by the company in 1959. On pages 56-58 it is stated that BW, "the leading British firm of high-quality engravers and steel-plate printers," was acquired in 1903. The genealogy is traced to 1847, when Robert Wilmot Wilkinson was working for his father, a copperplate printer in Prujean Square, Old Bailey, London. In 1862, printer and publisher William Bradbury joined Wilkinson to produce bank notes in Fetter Lane, Holborn. Bradbury retired in 1890 and Wilkinson converted the firm to a corporation. The latter stepped down in 1903 upon the affiliation with ABNCo. At that time Daniel E. Woodhull, later president of ABNCo., became chairman, and Percy Wilmot Wilkinson, son of Robert Wilmot Wilkinson, became managing director.

Illustrated here are several examples of BW-printed bank notes demonstrating the high standard of traditional bank note art, so closely akin to the American Bank Note style on this side of the Atlantic.

U.S. Proofs and Essays

by JOHN K. TIFFANY

(Concluded from *Journal* No. 170, Page 83)

The major pioneer listing of U.S. proofs and essays was undertaken by John K. Tiffany and published in the *American Journal of Philately*, Vol. 2, 1889. Although it has long since been superseded by others, including the works of Mason and Brazer and the Scott U.S. "Specialized" catalogues, in its original form this listing is not only of more than passing academic interest; it can have value for today's student who may turn up an item that differs from the accepted norm and seeks an historical precedent or provenance. Because the original listing can only be accessed in comprehensive philatelic libraries, it is reprinted here through the courtesy of Dr. Stanley Bierman, who also points out that Tiffany's work, not Mason's, was the first systematic compilation in our field. An interesting sidelight to this re-printing is the report in the *Philatelic Monthly*, published in Philadelphia in July 1876, that at that time Tiffany possessed 460 U.S. essays and proofs. BRM

1873—Type 73.

ESSAY FOR NEWSPAPER STAMP.

Vignette of Statue of America, similar to the type adopted, but full face on a rectangularly hatched ground in a rectangular frame, with curved top, bordered on each side by colorless lines and inscribed in colorless letters on a vertically lined ground, "Postage" above, "Twenty-five" on each side "Cents" below, "U" and "S" in the upper, "25" and "25" in the lower corners. The outside border forms a small square in each corner. Sides ornamented.

vermilion on India.

black " "

Type 74.

ESSAY OF THE REGISTERED SEAL.

Similar to the adopted type, but the word "Registered" is without the white shading. Colored impression from the die.

brown, red, yellow, on large cardboard.

Type 75.

Similar to the adopted type, but the circular disk in the center has a ground of concentric circles. The word "Registered" is without the colorless shading, and obliterates the other words where it touches them.

mauve on white cardboard.

PATENTS.

Our subject would be incomplete without a brief mention of the projects suggested and patented from time to time for producing stamps that could not be cleaned, some of which resulted in some of the essays already described.

PATENT NO. 41,991, to E. Harmon, March 22, 1864, for a mode of printing postage and revenue stamps, with the initials of the twelve months upon a white border, with dots between. The person using the stamp to tear out the initial of the month in which he used it, before pressing the stamp on the letter. The process illustrated by a 5-cent Inland Exchange Revenue Stamp, with 3 letters on each margin.

PATENT NO. 41,198, to A.J. Gibson, January 5, 1864, for a method of printing stamps in a fugitive ink that would wash off if wet.

PATENT NO. 41,505, to E. Marmon, February 9, 1864, for a mode of printing parallel lines vertically and horizontally over the face of the stamp, after it was printed as usual with the ink that was to be used for cancelling them, so that any attempt to remove the cancellation should also remove these lines. Process illustrated by the 3-cent stamp current at the time.

PATENT NO. 42,207, to H. Lowenberg, April, 1864, for a method of covering the paper with a size and then printing with the usual ink so that the latter would wash off if any attempt were made to remove the cancellation.

PATENT NO. 45,038, to W.G. Harris, November 15, 1864, for a mode of preparing postage and revenue stamps with a thread on the back projecting at the side. This being torn out after the stamp was fastened on, tore the stamp and cancelled it. Process illustrated by a 5-cent Inland Exchange Revenue Stamp.

PATENT NO. 48,387, to S.W. Francis, June 27, 1865, for applying to a stamp, before or after printing, a substance colorless in itself that would turn black if moistened.

PATENT NO. 53,723, to W.C. Wyckoff, April 3, 1866, for a method of coating the paper with a soluble surface of water color and then printing the stamp in the usual way. The surface would be removed by moistening.

PATENT NO. 73,296, to Samuel Carusi, January 14, 1868, for a stamp with the name of the mailing office and "U.S. Postage," and value only in a frame. A blank space in the center for cancellation and memoranda.

PATENT NO. 77,887, to M. Kellogg, May, 1868, for a method of printing stamps partly in oil and partly in water color, the latter would be removed if the stamp were cleaned.

PATENT NO. 79,157, to J.M. Sturgeon, June 23, 1868, for a method of printing a colorless device on the stamp in a peculiar ink. The stamp then printed in the usual manner with a vegetable ink. The colorless device becomes visible if the stamp is wet to clean it.

PATENT NO. 80,943, to H. Greenfield, August 11, 1868, for a method of printing stamps with acetate of lead, etc., which could be cancelled singly by sulphate of ammonia or in numbers by being exposed in a closed box to the fumes of sulphur.

PATENT NO. 95,624, to W. Thorpe, October 5, 1868, for a method of printing stamps in two inks mixed together, one yielding to acid, the other to alkali, so that the application of either to clean the stamp would affect the ink.

PATENT NO. 95,626, to T. Antisell, October, 1868, also for a method of printing with mixed ink sensitive as the above.

PATENT NO. 86,952, to C.F. Steel, February 16, 1869, for a mode of making stamps on a double paper, the face thin and absorbent, the back harder and less absorbent. When cleaned the face would come off. It has been stated that the 3-cent stamp of 1870 was actually so printed for a time.

PATENT NO. 91,108, to A.C. Fletcher, June 8, 1869, for a method of printing stamps on a partly double paper, the face made of pieces of a thin fragile paper adhering to the thicker back paper. If wet the pieces would come off.

PATENT NO. 92,593, to J. Easte & A.B. Steel, July 13, 1869, for a method and process of printing stamps in two or more colors.

PATENT NO. 94,079, to C.L. Coombs, August 14, 1869, for a gum for postage stamps which fastens them so securely that they cannot be removed.

PATENT NO. 101,020, to G.T. Jones, March 22, 1870, for another process of printing in two inks, one yielding to acid the other to alkali.

PATENT NO. 102,200, to L. Abraham, April 26, 1870, for a method of perforating stamps in two or more layers so that when united the perforations should indicate a given design. If the stamps were wet in the attempt to remove the cancellation they would come apart and could not be reunited.

PATENT to G.W. Casilear & W.C. McIntire, September 21, 1875, for a method of covering the paper with a net work of open fabric or warp on the face, then printing the stamps. The fabric would rub off if cleaning were attempted. Several curious modes of rouletting the stamps in order to cut the warp were suggested.

PATENT NO. 159,125, to C.F. Steel, October 26, 1875, for a stamp printed on water leaf or other soft absorbent paper. The back coated with a filling and then gummed. The ink soaks into the front and the paper comes to pieces if cleaned.

PATENT NO. 171,871, to Jas. Schoble, January 4, 1876, for a stamp printed on tissue paper, soaked in beeswax and turpentine, which rendered it transparent, and then sized, printed and gummed over the print.

PATENT NO. 175,242, to A.C. Fletcher, March 28, 1876, for a stamp weakened in the center by designs punched through them in slits so they would tear if the attempt were made to remove them.

PATENT NO. 175,228, to J.E. Wainer, March 21, 1876, for a stamp printed on paper, upon which a design in thin paper had been fastened so as to face one in each stamp and come off if wet.

PATENT NO. 177,821, to S.R. Dummer, May 23, 1876, for a method of cutting two small slits in the printed stamp inserting a small slip of paper through these fastened to the stamp between the slits only. The stamp to be cancelled by taking hold of the slip and tearing out the paper between the slits.

PATENT NO. 180,394, to P.H. Vander Weyde, July 25, 1876, with pigments that would resist dryness and moisture but become volatile if heated. The paper is first printed with an invisible ink, "Cancelled" or some such word or device in the space for each stamp, which should appear and remain when the heating process is applied. The design is printed in certain substances which would disappear when heated, leaving the paper blank, except for the previously printed design. An elaborate machine for heating all letters, packets, etc., bearing these stamps up, to 300° Far. is suggested.

PATENT NO. 180,564, to L.H.G. Ehrhardt, August 1, 1876, for a stamp printed on a paper so sized that the design printed on it in ordinary ink would come off.

PATENT NO. 190,376, to J. Sangster, May 1, 1877, to print parallel lines, words or devices upon the paper in any soluble invisible material, and the design over this in ordinary printing inks, which would wash off the places covered by the first printing.

PATENT NO. 220,092, to J. Sangster, September 30, 1879, to print a design in caustic soda or like material, then with ordinary ink, the fatty matter of which and the soda would unite, making a soapy matter which would wash off if any attempt were made to clean the stamp.

PATENT NO. 228,365, to J. Macdonough and the American Bank Note Co., recites that the former two patents had proved worthless, the second printing diffusing the materials wherefore the printing of the first design in shellac is patented.

PATENT NO. 51,782, to Geo. W. Bowlsby, for a method of gumming part of the stamp only so that the rest should be torn off by the postal clerks.

ADDITIONAL VARIETIES DISCOVERED BY MR. TIFFANY.

1851. Stamps of the adopted designs of this issue but with numerals added as follows:

1 CENT. The ornaments in the four corners replaced by a small colored oval with colorless numeral of value, 1, at each end of the labels, the upper colorless line of which is brought down between the label and the colored oval and continued round it forming a leaf with three lobes, in the corners, five graduated pearls. *Black*.

3 CENTS. The four rosettes replaced by solid disks with pearled edges bearing colorless numerals of value, 3.

5 CENTS. A large colorless outlined numeral of value 5, inserted four times on the frame work at the side of the light space between the frame and the oval. The corners are also filled out by an ornament.

10 CENTS, in the type adopted.

12 CENTS. The four rosettes replaced by solid colored ovals with pearled edges bearing colorless numerals of value, 12.

24 CENTS. The second row of the engine turned pattern in the four corners made solid color and inscribed with colorless numerals of value, 24, in the four corners, tops of the numerals always above and not reversed.

30 CENTS, in the adopted type.

90 CENTS. The lower label has an eight sided colorless tablet let into its center, bordered by a double fine line bearing the numerals, 90, of value in color. The lettering is consequently smaller and in block capitals.

1876. *Type*— Frame of Type 60 photographed. In the oval is pasted an engraved head of Lincoln similar to that of the 90 cents, 1869, adopted type, but there is more hair behind the ear and on the left of the head and also over the forehead. The necktie is brought down and tucked under the vest on both sides below the collar.

ADDENDA.

Type 13, add. Outside green, head and oval black.

“ carmine, “ brown
 “ brown, “ carmine.

Type 58, add. White paper, black, orange, vermilion, red brown, yellow brown, purple brown.

Type 59, add. White paper, black, orange, green, olive brown, yellow brown, purple brown.

RUDE DESIGN TO SHOW PROCESS.

Large block numeral 11 mm. high cut out of center, frame of dotted waved inside and outside line, and numerals in each lower corner, “cents” between in block capitals, postage above in ordinary capitals and small letters, value at sides in block capitals, “U.S.” in upper corners in block capitals 11 mm. high, all printed in bronze inks. An S shaped cut twice on each side and once across both top and bottom through the paper so that the stamp would pull to pieces if once used, and any attempt were made to soak it off or clear it. Size 24×28 mm.

Two cents bronze, black.

Three cents “ black.

Similar in type, wording, cuts, etc., differently arranged. A piece of paper 24×59 mm. divided horizontally into 7 spaces by the waved lines of colored dots, the 2d; 4th, 5th and 7th lines being also pin pricked. The 4th space is 14 mm. high, the others about 7 mm. high, the top and bottom having a slight additional width outside the border line. On the 4th or middle space the numeral is cut out and the large U and S printed at the sides, with the S shaped cut through them, the paper is then folded over this on the 4th lines from the top and bottom and then folded back on the third lines from the top and bottom, it is then about the size of an ordinary stamp, the middle half of which is triple thickness and perforated across through the folds at its top and bottom as well as through the paper over these. It is then printed “U. S. Postage” in the upper and lower band, U. 2. S. in the central part covering the printed and cut part beneath the S shaped cut made in the top and bottom label. The stamp is gummed after folding so that the gum falls under the top, middle and bottom space. The attempt to remove or clean this stamp would destroy it, if it could ever be so manufactured as to hold together long enough to be used. Printed in bronze inks.

Two cents bronze, black.

Three cents, “ black.

(Concluded)

Micronesia So-Called “Black Proofs”

British journalist Edgar Lewy, in his “World of New Issues” column in *Linn’s Stamp News*, July 14, 1986, took issue with an advertising insert that appeared in *Scott’s Stamp Monthly* for “First time ever—Official Government-issued Black Proof from Micronesia.” Lewy asked the Crown Agents Stamp Co., official philatelic agency for Micronesia, what this offer meant. The Crown Agents replied that the item in question was a print in black of the miniature sheet of the AMERIPEX issue, not a proof in the true sense of the word. It was not printed by Questa, who produce Micronesian philatelic material, but by a U.S. firm. Its origin “would have been no more than the normal publicity photos or bromides which CASCo. distributes to the press and as a sales promotion to its customers,” said Lewy. It would seem to be in the nature of the U.S. so-called “photo essays,” which are photos of essays.

The Bradbury, Wilkinson Sample Stamps of Mexico

by ROBSON LOWE

LIKE those of other security printers, the travelers for Bradbury, Wilkinson & Co., had small albums made up in which were stuck samples of their work. However, these were different from their competitors as the impressions were generally taken from the die, printed on stout paper, and perforated SPECIMEN in a straight line at the bottom right of the design. It is rare to find any of these proofs in the *issued colour*.

In order to establish the rarity I have kept a count of all examples. There is little duplication, and the greatest number of any one colour that I have seen is three. Where the content of one series of sample books compiled in any one year were identical as far as the designs were concerned, the colours of the proofs in one book were always different in the next. My guess is that no more than six of any one design in one colour were made.

Of course, there may have been other colours which I have not seen but the following is a complete list of all the colours that remained in the sample books, most of which were printed with the name of the representative who used it.

1895

Bradbury, Wilkinson & Co. are not known to have made any of this issue but they produced a splendid replica of the 1c. with a diagonal banner in the upper left corner PRUEDA. There is one imperforate—light blue—and two line perforated 12—chestnut and deep vermilion. (See upper left stamp in top row of illustration.)

1899

There are 39 proofs in colour:

- 1c. brown, red.
- 2c. chestnut, mauve, orange, lake.
- 3c. green, deep blue, deep mauve and red.
- 5c. deep mauve, rose-carmine, red, carmine-lake.
- 10c. scarlet and sea-green, deep blue and orange, mauve and carmine-rose.
- 15c. orange and deep blue, blue and carmine rose.
- 20c. deep rose and bluish lilac, red and bluish lilac, mauve and grey-green, mauve and yellow-green.
- 50c. (vignettes black) light green, bright yellow-green, blue, grey-brown, yellow-brown.
- 1p. (vignettes black) reddish brown, sea green, reddish purple, deep mauve, deep rose, orange.
- 5p. (vignettes black) red-brown, deep grey-green, orange, reddish purple, deep blue.

1903 new colours and 4c.

In approximately the issued colours:

- 1c. deep purple, 2c. green, 5c. deep orange, 10c. orange and light blue, 10c. orange and deep blue, 50c. black and carmine-rose.

Unissued colours: 4c. brown, 4c. olive green, 4c. dark blue.

1908 Postage Due

- 2c. purple, orange, 4c. brown, 5c. purple, 10c. brownish purple.



The Bradbury, Wilkinson sample stamps. In the photograph it is rather difficult to discern the perforated SPECIMEN punching at the bottom of each design. It does show up fairly well on the first stamp, top left, and on the third stamp in the second and fourth rows.

1910 Centenary

- 1c. dark brown, green, blue.
- 2c. bistre-brown, blue-lilac, carmine.
- 3c. light brown, green, blue, lake.
- 4c. light brown, purple.
- 5c. deep blue, greyish blue, rose-lake.

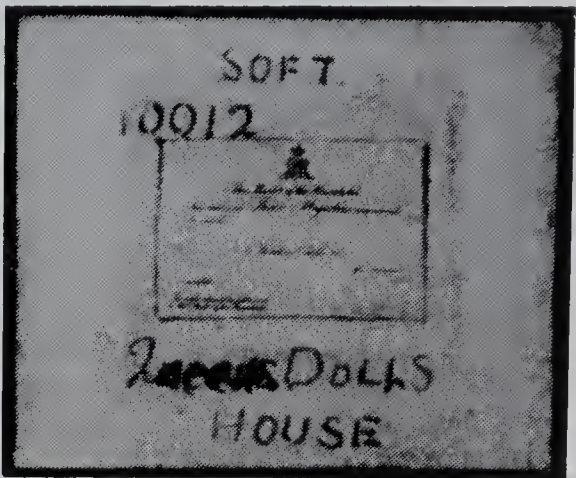
The following have the vignettes in black:

- 10c. purple-brown, bistre-brown, deep sea green, light blue.
- 15c. orange-brown, orange-red, orange, green.
- 20c. grey-brown, grey-blue, purple, lake.

The following have the vignettes in the first colour named:

- 50c. olive and brown, black and blue, black and blue-grey, black and carmine-rose.
- 1p. brown and orange, black and blue*, black and olive, reddish purple and greyish green.
- 5p. black and blue, black and deep rose, red-purple and dark grey-green.

* Approximately the issued colours.



Royal Stationery by Waterlow

by ROBSON LOWE

In the Waterlow archives, a charming piece of ephemera has turned up, die 10012, engraved on August 1, 1923. Against the number in the index was written “Queen’s Doll’s House Stationery.” One needs a glass to read the fine engraving. At the top, there is the Royal Crown over the monogram G.M.R. Then the text

The Master of the Household
has received Their Majesty’s commands
to invite
.....
to Windsor Castle
..... to remain
until
The reply should be addressed
to the Master of the Household

The Queen was Queen Mary, whose famous doll’s house is on display for tourists at Windsor Castle.
The size of the invitation is 17 × 10 mm. Did anybody receive one? The immortal Wil-
liam wrote in King Lear, “Almost too small for sight”; maybe he was anticipating an
invitation.

A Tribute to Robson Lowe for his strong support of EPS

In recent years Robson Lowe, through Christie's, has dispersed many essays and proofs from the great British security printers and faithfully chronicled them for posterity in *The Philatelic Journal of Great Britain* and *The Essay-Proof Journal*, as well as several other specialist publications, before they became scattered far and wide. He personally enjoys helping specialists in this field, as his many articles demonstrate.

The House of Robson Lowe was founded in 1920 by a youthful but determined professional philatelist. Over a period of 60 years it made its reputation through the original thinking and innovations of its founder, who is still the hardest worker on the team and has earned a name as an authority in all aspects of the hobby. For over forty years, the company headquarters was at 50 Pall Mall, London, an address which became recognized as a singular meeting place for philatelists and postal historians from all over the world.

Robbie, as he had become affectionately known in the world of stamps, occupied prestigious premises in Regent Street, London throughout the 1930s, and during this decade he acquired the provincial firm of Bournemouth Stamp Auctions, which has now become the main center of the company's stamp activity. In October 1940, a German high explosive bomb destroyed the Regent Street accommodation and the team moved to 50 Pall Mall.

In 1980, Robson Lowe became a part of the international fine art auctioneers, Christie's, who were first established in Pall Mall in 1766. Their headquarters are within 100 yards of 50 Pall Mall. The expense of maintaining two costly West End offices being a luxury, the Robson Lowe team moved in with their colleagues at the Christie's premises, 10 King Street, St. James's, and now operate as the philatelic department of Christie's. Prior to this move, however, the technical staff had been transferred to Bournemouth and it is here that properties are examined and lotted and sales are prepared.

Stamp auctions are held every month at the Auction House, 39 Poole Hill, Bournemouth, usually comprising around 1000 lots with a valuation of £100,000. Viewing of lots takes place by post and, in the week of the sale, the auction room is crowded with prospective bidders. On sale day, apart from room bidders, the auctioneer has "on the book" postal bids, which have often come from as many as 30 or 40 different countries, and competition is invariably fierce for good and unusual material. In keeping with their reputation to "sell your stamps where they sell best," European stamps and other classics are offered in sales in Zurich, which usually take place twice a year. Important British Empire and Great Britain collections are sold in London, and American-related collections go to New York. Another unique service, which was introduced by Robson Lowe, is The Busy Buyers Service, whereby collectors with interests in a limited number of countries receive auction information on those countries only, thereby saving time, trouble and money.

It was Robson Lowe who invented the term *Postal History* and who first held auctions of this popular theme. In the 1930s the *Regent Stamp Catalogue* set a new standard in the listing of British Empire stamps and was the forerunner of other publications covering subjects from Afghanistan to the U.S.A. and including the five volumes of the *Encyclopedia of Stamps of the British Empire*. The sixth is now in course of compilation. In 1934, *The Philatelist* first appeared under Robson Lowe's banner as a quarterly publication, and when the long established Pemberton family business became part of the R.L. organization, *The Philatelic Journal of Great Britain* came as part of the deal. In 1981, these two publications were merged and in this form appear six times a year.



EPS Old-Timers

Who knows when this picture was made at SEPAD?

In this Adrien Boutrelle photograph of a group of happy EPS'ers, we identify them thus:

Seated L to R—the late Ethel B. McCoy; James Harris (?); and the late Mrs. Rae Ehrenberg. Standing L to R—the late Walter R. McIntire; George W. Brett; the late Thomas F. Morris, Jr.; Dr. Glenn Jackson, currently EPS president; the late Kenneth Minsue; F. Burton Sellers, currently APS president; and Belmont Faries (?).

Of the deceased members, Walter McIntire was the first to die, in late 1973. Therefore, it would appear that this picture was made sometime before December 1973. Can anyone give the correct date?

Spanish Stamp Printer Acquired by U.S. Playing Card Corp.

A March 17, 1986 report in *Linn's Stamp News* noted that Heraclio Fournier SA, the 107-year old security printer in Vitoria, Spain, has been acquired by The U.S. Playing Card Corp. *Linn's* attributes its story to one in the Feb. 13th issue of the Cincinnati *Enquirer*.

Fournier prints stamps for 31 countries as well as the United Nations. In addition, it is Europe's largest producer of brand name playing cards. The Cincinnati based U.S. Playing Card Corp. is the world's largest producer of playing cards and will operate Fournier as a subsidiary.

Revenue stamp collectors are familiar with the U.S.P.C. overprints on playing card revenues, such as Scott's RF9.

Forty-third Annual Meeting of The Essay-Proof Society, 1986

The Forty-third Annual Meeting of The Essay-Proof Society scheduled for 8:00 PM on October 9, 1986, at the Collectors Club, New York, New York was cancelled. Member representation was insufficient to constitute a quorum. Mr. McGuire, filling in for President Jackson, declared the cancellation at 8:15 PM due to the lack of members in attendance.

Subsequent to the meeting the Board of Directors appointed the proposed slate of candidates to fill the expiring term of Directors. The Directors for the Class of 1989 are: G. Brett '89, G. Hessler '89, D. McGuire '89, R. Pratt '89 and R. Wunderlich '89.

The appointment of Barbara R. Mueller to continue as Editor was also directed by the Board. The Reports of the Officers and the Editor will be published in the *Journal*.

DAVID E. MCGUIRE, *Secretary-Treasurer*

Report of the Secretary-Treasurer

On June 30, 1986, membership in the Society stood at 307 members and 22 non-member subscribers.

Thanks are due to the following members for their efforts in adding new members to the roster:

Philip T. Bansner	1	D.N. McInroy	2
Michael A. Crabb	1	Barbara R. Mueller	1
Falk Finkelburg	1	Curtis Radford	2
Herman Herst, Jr.	4	F. Burton Sellers	2
Glenn E. Jackson	2	Secretary	10

Most of the new members shown for the Secretary were the result of unsolicited inquiries.

The balance sheet and the statement of operations of the Essay-Proof Society for the year ended June 30, 1986, are detailed on the accompanying pages. The Society was able to post a gain for the year thanks to the substantial amount of contributions received and fortuitous sales of a large number of back issues. A list of donors can be found at the end of this report. Members are reminded that contributions to the Society are deductible for Income, Estate and Gift Tax purposes under provisions of the U.S. Internal Revenue Code.

It is with some relief that I give this report. My view last year at this time was dismal yet hopeful. I did think that it would be the last report for the Society. I am encouraged, but still concerned. I am most grateful for the generous donations the Society received during the past season. These donations coupled with the *Journal* back issue sales sustained the Society for the past season. They also restored the reserves enough that I am confident the Society will be able to complete the new season.

These are encouraging signs, but we are not yet in a healthy position. We have only been given an extension. I ask that you help the Society take full advantage of the time. Please help to promote the Society and help to add new members to the roster. This is the most important task we have in order to insure the Society's continuance. We need to raise the membership level to at least the 400-plus mark. Please help us get there by signing up a new member. Applications are available on request. Additional efforts are being made to increase collector awareness of the Society. Please feel free to get involved and help out.

We still need an Awards committee as well as volunteers to serve as replacements for Officers and Directors. If you would serve, please let me know. The necessity for having future Officers and Directors available is vital. Without an organization staff, there is no organization.

The Society has one more year to survive and the opportunity to work toward continued survival during that time. Please help achieve that goal by getting involved.

On behalf of the membership, I offer a large measure of thanks to our Editor, Barbara R. Mueller, for her hard work and determination in making the *Journal* an outstanding publication and for promoting the Society at every opportunity. Our President, Dr. Glenn E. Jackson, is due the same large

measure of thanks for his continuous efforts to provide quality articles for the *Journal* and for making the Society known in the numismatic world. My personal thanks to them and to Mrs. Jane McGuire for their patience and assistance throughout the year.

DAVID E. MCGUIRE, *Secretary*

THE ESSAY-PROOF SOCIETY, INC.

Balance Sheet As at June 30, 1986

ASSETS:

Cash accounts:

Citibank, N.A. checking	\$ 3,627.22	
Cash Investments	<u>3,406.68</u>	\$ 7,033.90
Total assets		<u>\$ 7,033.90</u>

LIABILITIES AND SURPLUS:

Accounts payable	\$ 2,673.53	
Total liabilities	<u>2,673.53</u>	
Surplus	<u>4,360.37</u>	
Total Liabilities and Surplus		<u>\$ 7,033.90</u>

THE ESSAY-PROOF SOCIETY, INC.

Statement of Operations For the Year Ended June 30, 1986

INCOME

Membership Dues	\$ 5,665.00	
Subscriptions	512.50	
Advertising	725.00	
Journal Sales	2,646.50	
Interest Income	138.55	
Contributions	4,700.00	
Handbook Sales & Misc.	<u>79.84</u>	
Total income		\$14,467.39

EXPENSE:

Printing "The Essay-Proof Journal"	\$ 9,847.81	
Postage and Stationery	611.32	
Editor	800.00	
Copyright and Misc.	61.62	
Convention (AMERIPEX)	<u>200.00</u>	
Total Expense		<u>\$11,560.75</u>
Gain from operation		\$ 2,906.64
Surplus, beginning of year		1,453.73
Surplus, end of year		<u>\$ 4,360.37</u>

CONTRIBUTIONS

Joseph J. Adamski, Jr.	5.00	Gene Hessler	15.00
Anonymous	2,000.00	Walter H. Hoffman	20.00
Nelson Page Aspen	5.00	Robert K. Holton	20.00
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Vincent G. Greene	5.00	Virgil Winkler	10.00
Dean Erwin N. Griswold	30.00	Rudolf Wunderlich	100.00

Report of the Editor

I submit this report in an upbeat mood. Finally, the Society is moving off dead center and going forward on both the numismatic and philatelic fronts, as reported in this issue, *Journal* 172. Please read the accounts of the changes we have made and are making. Then help us by submitting articles for our magazine.

Once again, I reiterate that I stand ready to help aspiring authors, especially those who have special studies and research to report but are stymied by the process of putting it into form for publication. I am indebted to each and every author who was published in 1986 and look forward to working with these people again.

I have observed at both philatelic and numismatic conventions this year that more and more specialists in the one hobby are becoming aware of the existence of the other hobby as a potential source for related collectibles. EPS is in an excellent position to bridge the two hobbies, both with the things we collect and with many members of both persuasions. Through our *Journal* and related media such as slide lectures let us tell the story of our magnificent little pieces of engraved art. Commercial programs such as the American Bank Note Company archives series of vignette prints should provide further exposure and stimulus.

We have been given a reprieve; let's make the most of it!

BARBARA R. MUELLER, *Editor*

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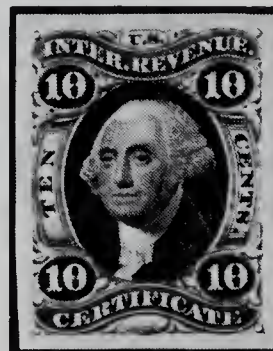
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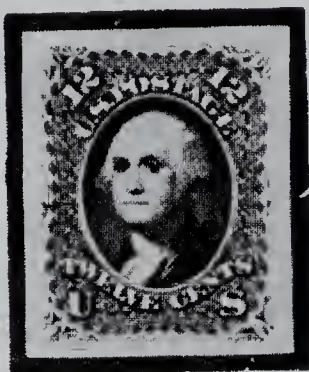


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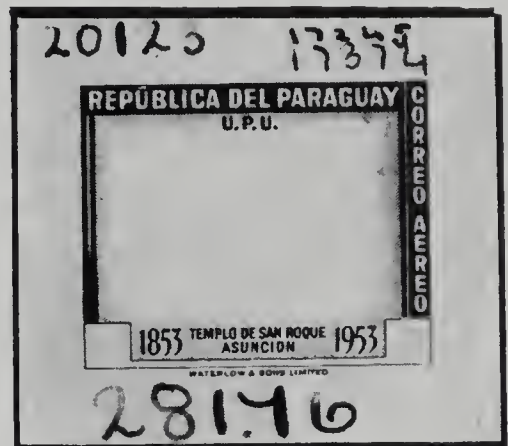
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